## FRENCH COMEDY.

A MONTH OF ID IN LONDON M. GOT AND MR. HENRY IRVING AT THE MANSION HOUSE.

London, June 24. It does not seem likely that the London season of French Comedy will be the great financial success which its projectors expected. The love of London for French Plays has always been intermittent. The most modest and most ambitious enterprises have alike ended at times in disaster, nor has London ever been really educated into an appreciation of what is best and most characteristic in the company of the best French Theatre Sir Augustus Harris, in co-operation with Mesers. Abbey and Maurice Gran, has brought the present company of the House of Molière to Drury Lane. a stage ill suited to their style. He has all the arts of the experienced manager and he knew how to fill his big theatre on the first night with people whose presence was supposed to give the or their own manager, who insisted on opening with two classical pieces for which fashion care The modern French drama has since been performed on most nights, which is far better liked in London, yet has been performed to thin houses. Ascot and the hot weather between them monopolized for a week the attention of fashion. Even Signora Duse's audiences deserte her during that critical period. What London loves is a star, and it has admired the Italian actress because) she shone by herself. The whole constellation of the French Theatre is less dazzling to the British eye.

It must be admitted that the ancient splendor of this French constellation has been dimmed The glory of the theatre of the Rue Richelieu is not what it was. One need not go back very many years to remember Mile. Croisette, Mine Sarah Bernhardt, Mile, Brohan, Mile, Samary, M. Delaunay, M. Coquelin, M. Bressant, and others, all of whom were at the same time in this same company, and many of them often acting in the piece. London remembers them all: they were all, with perhaps one exception, here to gether on the first visit of the French Comedy to London in 1871. They are all gone. M. Got is left, an actor of great force though monotonous in method. Others have come, but are the old places filled? We all know they are not.

Mile. Bartet is the chief acquisition; an artist of real distinction of manner; a manner that perhaps has never in our time been equalled on the stage in at least one respect. Mile. Bartet is grande dame. The Faubourg St. Germain has othing to teach her; perhaps because it taught her some time since all that it had to teach in deportment, demeanor, speech, and refinement On no stage is there a more finished artist; on no English or American stage has she a rival in the delicate perfection of her style. She has a considerable range also; from comedy, in which she is most admirable, to the lurid drama of M. Richepin, in which she is also admirable. And yet Mile. Bartet is not a star; she is merely a nember of what is still the best society of actors in the world. She is not advertised except in a modest way in connection with her comrades; there is no suggestion of patent pills or of anybody's soap in the form of publicity employed to recommend her to the notice of the British public. But so demoralized is the British public by puffs and by the more coarse and vulgar forms of notoriety that it can hardly imagine the existence of any real merit which is not thrust upon its notice by a sky sign or a colored poster. Mile. Bartet is admired by the judicious and the injudicious let her alone.

Mile. Jane Hading, who has always been an interesting individuality, is a much newer recruit than Mile, Bartet. She is also much better known in London, where she has starred it often in times past. Her beauty and her strange fascination won her a public and diverted attention from her many deficiencies as an artist. The deficiencies are still many, and when I saw her in Paris she seemed a little out of her own country on the stage of the French Comedy. Attractive she still

Yet so ill are things managed with reference to the public taste that Mile. Hading has appeared but once in London, and it is said will not appear again. The parts in which she would like to play are monopolized by her seniors; to whom, by the statutes and customs of the theatre to which she now belongs, seniority of membership gives a upon these classical boards there is, as elsewhere, a good deal of human nature. Jealousies exist as the Tup kak. By the trunk of the great tree squatted London public, by help of a little clever management, might easily he induced to take a less languid interest in these two actresses.

But no cleverness and no management would suffice to fill Drury Lane Theatre, at present prices. The playgoer will not give \$5 for his stall, and as he cannot have it for less, he stays away. The policy of doubled prices has almost always been followed, and has almost never suc-It is defended on the ground of the heavy payments that have to be made to the fortor or to the foreign company. No doubt but the point is whether the total receipts from guinea stalls are likely to be greater than from half guinea stalls, with the rest of the house in proportion. Once or twice or three times the proportion. Once or twice or three times the mally that the jar fell in fragments on their upturned face, to the delight of the others, who, without look-

ment with the French Comedians, \$2,000 a night to raise the curtain at Drury Lane. The house holds a good deal more than that at ordinary Sir Augustus Harris might have reflected that the doom of his French season was sealed on that brilliant first night, when the Prince of Wales chose to go to the opera instead of going to the French Plays. But the opera, also, is Sir Augustus Harris's venture, and he could not expect the Prince to be in two places at once. Only, the fortune of opera being at present assured in I ondon, the Prince would have been more useful to Sir Augustus at Drury Lane than at Covent Garden. And what is a Prince for, if not to be

useful to Sir Augustus Harris? M. Jules Claretie is here with his troupe. He is reckoned a good and successful manager in Paris, and the theatre thrives pecuniarily under his administration. He is able to fill his house twice a week by subscription, Tuesdays and Thursdays, and does a good average business on the other five nights. The classical public gets fewer classical plays than it wants, and you hear sometimes a complaint that M. Claretie is too modern and too much occupied with finance to do full justice to the traditions of the august establishment over which he rules. There are always grumblers. He would soon silence them always grunned.

If he could find new actors and actresses; where the could find new actors are the could find new actors and actresses; where the could find new actors are the could find new actors and actresses; where the could have acted to the could have acted stage. She is, in her own line, incomparable.

It is a tradition at the Mansion House to be From The London Dally News. pitable to French artists, and the members of French Theatre were entertained at luncheon terday by the Lord Mayor and the Lady roress. A large and distinguished company actors "and artists," we are told, were independent them. Are not actors and actresses to the meet them. Are not actors and actresses at the Musicians, I suppose, are; among whom to Mme. Christine Nilsson, Dr. A. C. Macken-Principal of the Royal Academy of Music, and or three French and Italian singers. The other artist recognizable among the guests is not an actor was Sir Frederic Leighton, hospitable to French artists, and the members of the French Theatre were entertained at luncheon vesterday by the Lord Mayor and the Lady Mayoress. A large and distinguished company of actors "and artists," we are told, were invited to meet them. Are not actors and actresses artists? Musicians, I suppose, are; among whom were Mme. Christine Nilsson, Dr. A. C. zie, Principal of the Royal Academy of Music, and

President of the Royal Academy. He may very well represent 'both art and society, being at the summit of one-for is not the Academy the home

of art?-and with a place of his own in the social world of London. Mr. Irving was there for the English stage, and a number of

Civil speeches are expected on such an occasion and are seldom wanting. They were not wanting vesterday. The most remarkable of them was that delivered by the venerable dean of the French company, M. Got, who spoke in English, with a tremendous accent. "I propose, said M. Got, a cordial toast to Mr. Henry Irving, who has done more for the stage than any actor I know of, and who is celebrated on the other side of the That is a very handsome thing for M. called it remarkable because such a recognition of English merit trom French lips is unusual, if

not unprecedented. Few Frenchmen can know under what difficulties and in the face of wha obstacles Mr. Irving has done his work His reply might have suggested to his hearers ome of these difficulties and obstacles. He spoke of "the greatest-may, the only-theatrical cor-

poration in the world, a body with a splendirecord of more than two centuries, which reflects credit not only on their founder, the great Moière, but on the mighty nation which their art dorns." On this topic Mr. Irving enlarged. You may read in every sentence a record of his consciousness how much is wanting to England and to English dramatic art, inspired and sustained by no adequate public opinion or public criticism. The actors of England, said Mr. Irving, have to work out their own artistic destinies as best they can. He appealed to the Lord Mayor to found in the city of London a home of dramatic art. Whether he has ever thought out that question of a home, municipal or otherwise, for English dramatic art may be doubted. It seems alien from the English mind, and ill saited to English ways Would Mr. Irving himself have been benefited by such a home? Would his career have been more brilliant, or would be have done more than he has for the stage? It would be rash to say so. Most of the arguments which led Matthew Arnold to doubt the fitness of an English Academy for England may be applied to the dramatic Academ, in which a home of Gramatic art must surely G. W. S. take shape.

## SACRED TREES.

A VERY ANCIENT FESTIVAL OF YUCATAN

SACRIFICES AND CEREMONIES FOR INVOKING

Among nearly all the people of the earth trees, here one kind, there another, have been held sacred. The Assyrians, as we see by sculptures which their artists have bequeathed to us, worshipped a tree, and the devotees thus represented have in their hands who

sturdy oaks, which they looked upon with much rever America, greatly extremed the wide-spreading ever green ceiba tree, even behaving that it would be one

centinent the ceiba was very dear to the Mayas, as the rainy season the char, or weather genii, masters of the clouds, were invoked, and the people had a making a terms offering of their hearts. Then several jars, filled with water, were suspended and broken. well as rivalries, and the newcomer may be, and a man playing a sacatan, a dram that is exactly like is, relegated to an obscure corner. I think the he pause from the time when the people began to guthar on the spot until all had dispersed. He pounded away as if the entire nation depended on his present exertions for its agricultural prosperity, or as if the evil genli of drouth might creep in and rain in the least degree. Men, women and children con monles. Over a low branch a rope was thrown. To one end of this a jar was secured and jerked up and down by a man having hold of the other end. Boys armed with sticks stood in line and, one by one, passed beneath the jumping jar, slining a blow at it, their

be profitable this time. He tries it on. The public generally resents being experimented on, and stays away. But if this particular form of gambling seems to the enterprising manager to include entertainment enough to pay him for the almost inevitable loss, he is entitled to choose for himself. He need not perhaps lose much more money than he would lose at Monte Carlo in the same time.

It costs, I am told, under the present arrangement with the French Comedians, \$2,000 a night ment with the French Comedians, \$2,000 a night manager. It was a pretty sight to the delight of the others, who, without looking, there we themselves on the ground to scramble for the good things supposed to be in the pass the pass to the good things supposed to be in the pass to the good things supposed to be included pass. This examples the first which he can enterprising with pass and supposed to be in the pass the pass the pass the pass the profit pass to the good things supposed to be in the pass to the good things supposed to be in the pass to the good things supposed to be in the pass to the good things supposed to be in the pass to the good things supposed to be in the pass to the good things supposed to be in the pass to the pass the re speedily executed, because their skin fetches a
of price among shoemakers, who convert it into
versimils and shippers. It was a pretty sight to
dozens of brilliant butterfiles swarming out of a
. The deal ate creatures seemed dozed for a monit, but quically flew out of reach, some with their
azy wings a fittle bit rumpled. This display of life
one of its most exquisite forms was tollowed by a
of bird. Then came a shower of fruit. Rice was
a next offering, and corn puddings wrapped in pieces
bannan leaf. Lustly, there was a par full of her
reck crackers, upon the breaking of which there
and a desperate struggle that reduced more than
if of the coveted morsels to line powder. Altotheir thirty-three jars were shattered in ninety mins, and as of old, the breaking of jars hilled with
ter was symbolical of bursting clouds, so the contacts of these were figurative of the many things rener thirty-three jars were shattered in ninety min-s, and as of old, the breaking of jars filled with er was symbolical of bursting clouds, so the con-ic of these were figurative of the many things re-ling from the revivitying rain. The pseudiar rod-or the second drum was strikingly suggestive of ant thunder, the min who had arranged the jars before their reaction knew the contents of each. He was the

The man who had arranged the jars before their extraction knew the contents of each. He was the I men or wise man of the place, and it is probable hat those same contents had a meaning for him, such as the following, which suggested itself while considring the order in which the jars were broken.

First came emptiness—Alas! What can we hope for, ow thrive, without the beneficent rain!

Rubbish—Drouth leaves but refuse for the winds a scatter.

When the sweet grain is ripe the birds to feast, but away they soar in times of

need.
Stones-Walls we must build to protect our crops from intruders. (All fences in Yucatan are of stone.)
Insects-But let us beware of poisonous insects while working in our fields.
Food-Blessed by the rain, our toll will produce Kerchiefs-Then can we have new raiment.

Iguanas-Also fine sandals.

Butterflies-For a few brief days we can flutter in
the sunshine of prosperity.

Dead bird-But forget not that cruel death will

A COLLECTOR OF UNIFORMS.

## A GREAT MART OF LABOR. design

THE PARIS BOURSE DU TRAVAIL, ITS HIS. TORY AND OBJECT.

THE WORLD'S GREATEST EXPERIMENT IN THE PRACTICAL ORGANIZATION OF LABOR.

The last week's news of storm and stress in Paris has made frequent meetlor of the hourse du Travall. About this destitution the tamuit of the malcontents been made their railying place. And at lest the Gov-ernment—net the municipal, but the National—has world over. It is nothing less than a Laber Exchange, which aims to do for manual labor what the Produce

cies. Many of these latter have been driven out of existence altogether. And it must be said that this is, on the whole, a gain for the working prople. A private "intelligence office" would charge a girl four or five dollars for securing her a place; or perhaps for not securing one at all. The Exchange charges her thirty ceats entrance fee, and ten cents a month thereafter. The private agencies live upon the needs and the miseries of applicants. The more numerous the latter are, the more money the agencies make. And there is never such a thing as reduction of fees. But at the Exchange, the more members there are the lower will be the fees. The aim and end of its existence is, not to collect fees, but to place its patrons in permanent situations.

INDUSTRY, NOT, ANARCHY.

INDUSTRY, NOT ANARCHY. There is in the Exchange a great ball for publigatherings, which will sent perhaps 4,000 people Here conventions and conferences of workingman

the drematic artist kneck cloows and clasp hands on terms of entire equality, "Liberty, Equality, Fra-

and support of the numbeled government, with an elaborateness and perfection of detail that make the enterprise of the greatest possible interest and importance.

For many a generation a quaint old building has stood at No. 35 Rus Jean Jacques Rousseau. It was there before the street bore that name; before Jean



to the trades unless of the city this famous old num-nery-a hool-theatre—temple, in the Rie Jean Jacques

rot amount to much, produced the significant lean brown finger at a very proud-locking receiver, he said: That is the prince of this lot, though they and that under official suspices. The old building will all prove themselves splendid fighters, I know that under official auspices. The old building glosmy and uninviting. Ventilation was hot. Bloomy and uninviting. VentHatlon was had. I have not studied the creatures forty years lig hall would not hold more than a thousand nothing? So! They were his own property! Paris in the scheme, that only some fourteen unions, of all in the great city, deemed it worth while to patronize it. But these few found it a good thing. and soon a movement was made for a great enlarg-ment of the novel enterprise.

ON THE PLACE DE LA REPUBLIQUE.

This first hourse du Travall stood-and stands-close by the great contral markets of Paris, dut when the Manicipal Government decided to build a was relected faring on the great square where faces the colorsal allegerical figure of the Republique. The ground theif cost not less than \$200,000. On it a fine indiding, seven stories high, was creeted, it a cost of \$500,000 more, meking a round millem. All public treasury, from the taxes laid upon the people of the city. More, the municipality pays the cost of lighting, heating, cleaning and generally maintaining the building, and also the salaries of the six secretaries who direct its general operations. du Travail Is, therefore, practically a department of the local government, a sort of industrial annex to This great building, seven stories high, bears on it.

front the words, "Liberty, Equality, Fraternity," And this is no formal boast. For within its walls equality indeed prevails to a sometimes startling degree, More than 300 labor unions belong to the Exchange, with a total of nearly 400,000 members. What is the stock or Produce Exchange to that! Well, and who are they! What is a laborer! Practically all men who earn their living from the world are eligible to mem-bership. Dramatic and musical artists, for exam-ple, are on the list at one end; and ragptehers and cavengers are on the list at the other end; and both meet here on equal terms.

THE WORK OF THE EXCHANGE.

This institution was opened for work only a little nore than a year ago. About 200 labor unions then joined it. Now, as said above, they number more than 300, with well on to 400,000 members, men and women. There are six general secretaries, pad to the city, in charge of the Exchange. But each union has its own special office, and its own sub-secretary is charge thereof, to whom it pays a small salary. Was are this secretary's duties! To sit in his office all day long and act as an intermediary between em-ployer and employe; or between the would be emplayer and would be employe. Men and women of that particular calling come in search of pinces. They register their names and addresses, and the secretary gives them information of places that ar Other applicants reach him by mall or be telegraph. similarly, employers in quest of help apply to him. It is, in fact, a well organized and diinterested "Intelligence office."

The variety of trades and callings belonging to the Exchange is marvellously great. The ragpickers have a neat and clean office, with waxed hardwood floor and frescoed walls. So have the street sweepers and the gaslighters. These last two are public servants. and there was at first a great outery against their forming a union. But the clamer did not deter them, and now it is half seriously predicted that the police and now it is half seriously presented that the paties and firemen will before long form labor unions too! There is no distinction here between then and women. Some unions are formed of the one, some of the other, and some of both. Narses, waitresses, cooks, do-mestic servants, all are patrons of the Bourse du

ganized labor.

The city gave the use of the building, the furniture, the lighting and heating, repairs and salaries of the necessary officers. All these running expenses did not amount to much; perhaps not more than followed as not was now at our side. Pointing a hobby of this holy man was cock-lighting? We will call him Fatner I', because it is not necessary to give the name of our kind host. Fatriy Isanched on his favorite topic, he talked away for a full hour a professional tussle between those birds so dear to his heart and purse, and which he loved to see tighting in the ring. Lut you must come with me to morrow afternoon, said he; the people here all like it and we enjoy the harmless sport every sunday afternoon.

chairs surrounded it, and a shed, thatehed with palm leaves, sheltered the spot from the scorching rays of the cur. In Eas affire the most respected matrons and maidens of the place were there, the performance A hyery conversation was kept up, all present being acquainted. The roosters had been shern of their feathers, saye those of the wings and tail. Each bird was weighed; then curved steel spars were secured to been cut off. Quite suddenly conversation ceases. Heads lowered, eyes glaring, quivering with rage, the heroes fly at each other. Calculating that his opponen has jumped too high, the other one crouches, avoids the blow, and turns upon his fee, who stands firm note rise in the air, breast striking against breast each striving to deal his adversary a mortal blow. One is stabled; he stargers. Profiting by this weakness, his adversary follows up the attack; but the being ready for him, dodges, regains his position, and indiets a wound. Both now have difficulty in keeping on their feet, though neither will yield. More wounds are deaft. Both fall exhausted. One recovers, sees his for prostrate, so does not attack, but shakes his lowered head and claws the ground in his fury. Impatiently he thirsts for the life of his opponent, who, no tess savage, regains his feet, and with glaring eyes watches every move of his adversary.

creases as the wounds become more numerous; the excitement is intense, and bets run high, audience. A moment arrives when all the backers talk at once 'Five dollars more on the white?' Ten on the canelo? (cinnamon color). The stakes do not exceed \$50. At last one warrior falls. Dead silence tollows, so great is the suspense. Will be rise one mere! Victor examines victim very districtfully. makes sure he is dead, then, mounting on the prostrate form, draws himself up with an exuitant cry of vic-

"All through the long summer afternoon one battle succeeded another. The birds that survived were taken home to be carefully tended until restored enough to fight again. Even those that had lost of both eyes would fight if an opportunity was given o them, for these birds are so feroclously brave that

unless wanted to high, they have to be kept out of each other's reach.

At the 5 o'clock dinner in the convent our reverend host talked of nothing but his triumphant roosters, and called on us to bear witness that the very one he had pointed out had proved itself that day the greatest here of them all.

RELICS OF COLUMBUS.

II.

AN INTERESTING COLLECTION OF POR-TRAITS OF THE GREAT DISCOVERER SHOWN AT THE CHICAGO EX-HIBITION. (FROM A STAFF CORRESPONDENT OF THE TRIBUNE.)

Chicago, July 6.- In the northwest corner of La Rabida," as it stands to-day on the shores of strange theories to the prior and the monks of the convent. As compared with the other rooms in this interesting structure, it is large and well gathered many valuable and interesting portraits, or what are, more properly speaking, believed to be portraits, of Columbus, for it seems agreed, after two centuries or more of discussion, that the face of the great discoverer was never painted or sketched or graven in his lifetime. His portrait has been painted, like that of the Madonaa and those of the saints, by many famous artists, each dependent upon the verbal descriptions given of the man by contemporaneous writers, and eac't conveying to the canvas his own conception of what the famous sailor's face must have been; but it cannot be said that any one of the portraits is genuine, and it must be assumed that all of them are more or less fanciful. Five contemporaneous writers who knew him-indeed, who were intimately associated with him in his career -have left descriptions of his features and his person. His son, Fernando, says:

"The Admiral was a well-made man, of a height

Andres Bernaldez, who was known as "the good curate of Les Palacios," and at whose house in Grenada Columbus made his home for months at a time, wrote the "Historia de los Reyes Catholicos," and gave a description of the person of the Admiral. "Columbus," he said, "was a man of fine stature, strong of limb, with an elongated visage, fresh and ruddy of complexion, marked with freekles. He had a noble bearing, was dignified of speech, and hore a kindly manner."

Peter Martyr, or Petrus Martyris Anglerius, afterward secretary to Charles V, described the Admiral in similar terms.

Tray Earthelome de Las Casas was also an intimate friend of Columbus. He says that the Discoverer had red hair and freekles, keen gray eyes and aquiline nose, a large mouth and sad expression of countenance, which was the result of much mental suffering. From him we know, too, that he was unusually reticent, but spoke with great fervor and fluency when so inclined. He describes him, too, as a lover of justice, but quick in anger when there was reason for it.

After perusing these verbal portraits of Columbus, and it must be admitted that in the main bussean with each other—one is at a loss to be a discription of the picture as his share of the wreckets the financial in the possession of the same century it remained in the possession of the same from that date to the middle of the present of the middle of the present of the middle of the present of the middle of the present entury it remained in the possession of Counter a man described by William Cribb, of Counter It is painted upon a to Charles F. Gunther. It is painted upon a tit to Charles F. Gunther. It is painted upon a tit of Charles F. Gunther. It is painted upon a tit of Charles F. Gunther. It is painted upon a tit of Charles F. Gunther. It is painted to Charles F. Gunther. It is painted upon a tit of Charles F. Gunther. It is painted upon a tit of Charles F. Gunther. It is painted to Charles F. Gunther. It is painted to Charles F. Gunther. It is painted to Charles F. Gunther. It

when there was reason for it.

After perusing these verbal portraits of Columbus—and it must be admitted that in the main they agree with each other—one is at a loss to reconcile them with the seventy-eight portraits which Mr. Curtis's industry has here gathered together. With possibly the single exception of the Lorenzo Lotto portrait, there is not one that in the least suggests the distinctive traits set forth by Columbus's friends. To account for this it is only necessary to consider that in those days the art of painting portraits was in its infancy. Moreover, it was an honor almost exclusively reserved for Kings and Queens and dignitaries of the highest rank. Columbus was simply an importunate est rank. Columbus was simply an importunate of the columbus by far is an etching the Excellence of Paris, after a painting in possess undoubted interest. Of one of the latter I cannot resist the temptation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation of a brief mention, because it is a re-moderation because it is a re-moderation of a brief mention, because it is a re-moderation because it is a re-moderation, because it is a re-moderation because it is a re-moderation, because it is a re-moderation est rank. Columbus was simply an importunate adventurer who, at the close of his first voyage, enjoyed a brief triumph, but who, from the termination of his second voyage down to the close mination of his second voyage down to the close Trait that hangs in the Naval Museum in Madrid. The plate, I believe, is owned by W. H. Lowderstein and the close of th of envy and misrepresentation. He was derided and condemned, was brought in chains like a common felon from the continent he had discovered, and for nearly two hundred years his descendants contested in the courts for the dignities and emplaments he demanded of the crown of Spain before undertaking what was then the most perilons and uncertain of adventures. Even the glery of transferred to another-a man who followed in his track. It is not surprising, therefore, that the Spanish artists of that day didn't paint the portrait of one who said of himself that he was a beggar, "without a penny to buy food,"

To Captain Frank H. Mason, United States onsul-General at Frankfort, belongs the credit of securing the so-called Lorenzo Lotto portrait for this country. He bought it for James W. Ellsworth, of Chicago, who contributes it to this collection. Of its artistic worth there can be no question and as to its authenticity there seems to exist but few dissenting opinions. I will not weary you with its history, only remarking in passing that it was painted in 1512 for Domenian Malipiers, a Venetian Senator and historian, who had followed closely the career of Columbus who had followed closely the career of Columbus question and as to its authenticity there seems to exist but few dissenting opinions. I will and had become one of his stanchest friends and admirers. This portrait served as a model for the face of Columbus upon the souvenir cein, and circumstances obliged him to give his hand to a "dog," was awarded a silver medal at the Columbian Historical Exposition at Madrid, as being the most authentic likeness of the Discoverer.

What is probably the most ancient portrait of Columbus in existence is also to be seen in this collection. It is the so-called Yanez portrait, and was secured, at the request of the President, from the National Library in Madrid. Its history is reculiar, and worth summarizing. It was one of the four portraits purchased by the Spanish Government in 1763 from Senor N. Vanez, of Grenada. The critics were at once agreed that it here a striking resemblance to the Altissimo portrait in the Uffizi Gallery, at Florence, Artists, who give it a close study, were satisfied that it had been tampered with, and obtained permission to make an examination. On the upper margin of the canvas were the words, "Christof Columbus, novi orbis inventor." When subjected to a chemical test this inscription disappeared, and another was found beneath it which read, "Columb Lygur novi orbis reptor." Further investigation demonstrated that the original had been repainted, and by some inferior ertist; and upon the further application of chemicals, the flowing robe with a heavy fur collar, "more befitting a Muscovite than a mariner," as the investigators said, vanished, leaving a simple garb such as Columbus usually wore-a closely fitting tenie and a mantle folded across the breast. The lines of the face were also changed and a new expression was disclosed. As to the origin of this nortrait, critics are hopelessly divided. Some assert that it is the original Giovio portrait, a claim disputed by four others. Many believe it to be simply a copy of the Altissimo portrait. One expert maintains that it was formerly the property of the Council of the Indies at Seville. Another insists that it was painted for Cosmo di Medici, and still another for the Princess Hippolyte. Where and when Senor N. Yanez, from whom the Spanish Government purchased it in the last century, obtained possession of it, no one seems to One of the most artistic of all the alleged por-

traits of Columbus is that loaned by the Duke of Talleyrand. It has hung for more than a century in the castle of Valengay, and attracts at once the attention of the visitor. It is supposed have been painted by Sebastian del Piombo,

Miranda Columbi antipodum primus rate qui penetravit in orbem. Sebastianus Venetus facit William Harrison Bradley, of Chicago, United States Consul at Nice, contributes a portrait of Columbus to the collection, which he purchased in the winter of 1891-'92 from the heirs of an aristocratic French surgeon, Imbert-Dolonnes by name, who figured conspicuously at the court of Louis XVI. The portrait resembles very closely the Talleyrand canvas. Family tradition has in Lake Michigan, is situated the room in which that in the general panic and flight which follows Columbus is supposed to have explained his ed the inauguration of the revolution, Imber Dolennes fled with the multitude of Royalists to seek safety outside of Paris. For some time ke remained secluded at Avignon, but, hearing that proportioned. Upon its walls Mr. Curtis has many of the King's paintings and household effects were to be sold at auction, he ventured to return and save from the wreck this portrait of Columbus and copies of two Titians, which are now in the Louvre. The canvas is cased in an old frame. Its general tone is somewhat sombre, and "school' is unmistakably Flemish, The Navigator is represented in a dark green or green. black coat, and his headdress is of the same hus The background is filled in with a very warm and reddish brown. Across the top of the canvas is printed the legend in Latin : "Christoph. Colomba Ligur. Orbem, alterum Exceptavit et primis vixit, an. 1492." At the side of the picture ap-

ual signature

"Seliastian Venetus

This portrait of Columbus bears

following inscription: "Haec est effigies Ligar

pears the line from Virgil: "Et mihi facti fama sat est." How the portrait came into the royal family no one knows, but it is claimed to be the original of the De Bry print, of which the author of the "Voyages" asserts that it was painted from his by order of King Ferdinand, and stolen from a room of the Council of the Indies and taken to

"Voyages asserts that it as part to a height above the medium, with a long face, and check-bones somewhat prominent: neither too fat nor too lean. He had an aquiline nose, light-colored eyes, and a ruddy complexion. In his youth he had been fair, and his hair had been of a light color, but after he was thirty years old it turned white. In eating and drinking he was an example of sobriety, as well as simple and modest about his person."

Gonzales Fernandez de Oviedo of Valdez witnessed the triumph of the Discoverer at Barcelona, was present at several of his receptions and at his interviews with Queen Isabella. "Columbus," he writes, "was a man of honest parentage and sober life. He had a noble hearing, good looks, and a height above the medium, which was well carried. He had sharp eyes, and the other parts of his visage were well proportioned. His hair was a bright red, his complexion flushed, and marked with freekles. His language was easy, prudent, showing a great genius, and he was a time, wrote the "Historia de los Reyes Ca-time of the Council of the Indies and taken to the Netherlands.

"Voyages asserts that it was followed to the Council of the Indies and taken to the Netherlands."

The Antonio Moro portrait, the property of the well known candy dealer and collection. He was light-colored the Netherlands. The Antonio Moro potrait, the property of the well known candy dealer and collection. He was light-colored the Netherlands. The Antonio Moro potrait, the property of the Netherlands of the Netherlands.

The Antonio Moro potrait, the property of the Netherlands of the La Rabida collection. It was oanined been fair, and ends. Charles T had ender the Cunter of the Netherlands and ends. Charles T had ender the Charles T had ender the Cunter of the Netherlands and ends. Cha

milk and V. G. Fischer, of Washington

DEATH OF A FAMOUS AND GRIGINAL TURK.

THE SULTAN MOURNS THE END OF HADSHI ACHMED IZZET. GOVERNOR-GENERAL OF ADRIANOPLE-HIS HATRED OF CHRISTIANS.

A few weeks ago there died in Adrianople one of the most famous and original of the subjects of the sultan of Turkey. He was Hadshi Achmed Intel, Pacha Governor-General of the velayet, or province, bordering on the Black Sea. Hodshi Izzet was an bordering on the Black Sea. Hadshi Izzet was an ideal Tark of the old school, a strange mixture of Schomon-like wisdom and childish foolishness, energy and apathy, cruelty and mercy, truth and deceit, generosity and avarice. In the eyes of his ruler and ontemporaries he was a hero, and it was with purpose clear to many that His Mojesty appointed him Governor-General of Adrianople, and kept him for so many years at the head of that important provincethe gateway to the Ottoman Empire.

The Pacha was born more than ninety years ago

as he always called the people of the West, was boundless. It was invariably his custom, when force of to wash it upon withdrawal, while in the presence of his guest. But that was not all. If in the course of his communication with the "white-faced foreigners" any part of his clothing happened to touch them.

the garment was never worn a second time.

He presented it at once to his body servants. This habit was a boon to the tailors of the imperial city and a source of revenue to the men whom the Pacha and always tried in every way to bring about the hated contact when foreigners called at the Governor's palace. They knew that, however slight the contacts had been, the garment would soon be their own. The

palace. They knew that, however sight the conacts had been, the garment would soon be their own. The servants, as a matter of coarse, did not hesitate to sell the clothing, and as a consequence scores of people trod the streets of Adrianopie in suits which had once covered the form of the fovernor-General.

The impolite and insulting habit of washing his hands immediately after shading those of his foreign visitor brought lits Excellen'y naturally into some painful situations. The various consuls who called upon him in their official capacity endeavored in value open him in their official capacity endeavored in value put an end to his insulting ways. Even compaints at the capital had no effect upon him. The sultan prized his services too highly to interfere. It is said that Hadshi Izzet laid aside his habit only once. One day a consul of one of the greatest European countries was obliged to seek an andience with the Sultan's lieutenant in governmental affairs. He had already been insulted once by the Facha's washing his hands after the greeting, and determined that he should not be so treated a second time if he could possibly prevent it. The consul was a thorough master of the Turkish tongue, and for this reason had a great advantage over many of his colleagues. When the servant of Hadshi Izzet received him at the paince thresheld he spoke 2s follows in a voice which he well knew would reach the cars of the Governor in his office near by:

"Go and tell thy master that I wish to speak to

in his office near by:
"Go and tell thy master that I wish to speak to

sholding name."

The servant started away to announce the visitor to his master. But the Governor had already heard the message and came smiling toward the daring consul. While he placed his right hand in that of the foreign representative, he said: "That was right. You please the, Edendi, You, at least, have courage."

You please the, Essendt, You, at least, nave course, age."

The hands were not washed until the consular left the palace. The incident cave him notoriety in the consular corps of Adrianople.

When foreign princes visited Constantinople by way of Adrianople Hadshi Izzet, of course, was obliged to greet them in the name of the Sultan. He never falled, according to Oriental custom, to make the travellers presents on such occasions. But their value was not great. The visitor who left the Porte by way of Adrianople received a box of "Shekers," Turkish bon-bons. But those who entered Turkey through the Pacha's province were the recipients of boxes of ordinary Turkish soap. The travellers, it is needless to say, were not highly delighted with these marks of the Governor's interest, but that made little difference to the ruler of Adrianople.